

industrial

VOLUME 1 NUMBER 16 NOVEMBER, 1992

# Code Industry

YOUNG MEN COMING TO POWER

GEAR

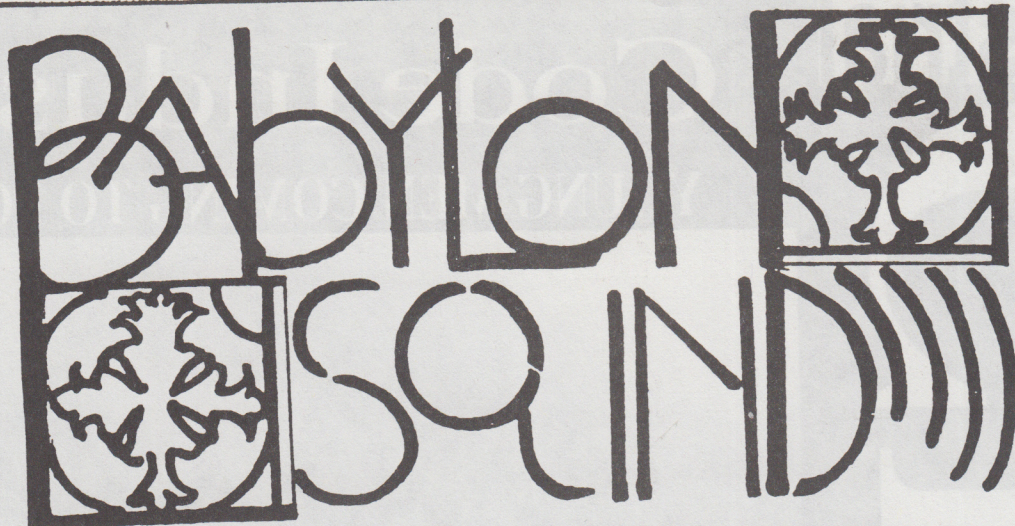
**in-dus-tri-al** (in dus' trēəl)

*adj.* that which is industrious, or ambitious; people, places, and music that is fearless and rooting for change; a revolution of mainstream having to do with industry or with the people working within it; calling to arms the organization for social and economic change.



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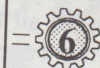
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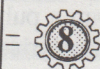


# in SIDE

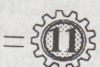
VOL. I Number 15 November, 1992



**INTER FACE**  
The Industrial Evolution



**ON COVER**  
Code Industry



**INTERVIEW**  
Mission U.K.: Wayne's World

## COLUMNS



**IN gear**  
"wanna dance"



**LIVE reviews**  
Flaming Lips, Curve



**AURAL fixations**  
more than usual



**UNDERground**  
Industrial Comic Revolt



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Major League Baseball...All contents © I.G. Comm. 1992

# in GEAR

O.K. So now that we all know what we're reading about, let us move forward. Yeah, I wish. Do you call it moving forward when women in this country that can't afford a college education must take off their clothes to get that education? What the hell is going on here?! I'm in a college town bar and I'm talking to this girl and she's telling me about her classes and I'm pretending to listen when she starts telling me that she pays for it by couch dancing in Jersey. Now most guys would have immediately thought PAYDIRT, but I, being the anal thinker that I am, felt sorry.

Sorry that society has come to the point where our moral values are discarded for the all too mighty dollar. This girl told me she makes two

hundred dollars a night and sometimes over five hundred for a weekend. Of course the education is important, but what's waiting for her after graduation? After four years of men stuffing dollar bills in her G-string she is now going to put on a business suit and become a mainstream worker in society? They say a woman can do everything a man can do and to this I agree. I do dispute however that they have the same opportunities open to them.

Now before I get a truck full of letters from all of you lovely dancers out there, may I first say it was not this young lady's intention to make it through college by dancing on tables. She told me she felt degraded every evening until of course the booze set in and then she was fine. Her financial backing fell through and her folks couldn't afford to send her. She had no experience to get a job that would even come close to paying her tuition, and could see no other way. I personally think if someone wants to take their clothes off for money that is their conscious choice or desire. I do not think it's o.k. when eighteen year old girls are not given enough choices and are forced into doing things they definitely do not want to do.

This particular girl was hoping to become an executive secretary. Unfortunately she would have to start at the bottom where the starting salary is between seventeen thousand to twenty thousand a year. About a quarter of what she makes on the erotica circuit. She would eventually work her way up to her ultimate goal of working over sixty hours a week for a top Center City executive with a top salary of sixty thousand a year. Now for dancing a few nights a week this girl knows she'll make much more for less work. But what about the self esteem that was lost? How does she pay for that? Is it worth it all for money? Is this really all that is out there? My question is what would she put on her first resume as past experience? Or worst yet, what happens if on her first day of work, her new boss or a male co-worker recognizes her from her past "glory days"?

I don't have any neat little solution this month. I'm actually at a lost for words on this subject. I guess I'm talking about choices. What is available to the female youth of America. Maybe the yahoos in the oval office will figure something out or maybe some rich folk in this great land of ours will get some scholarships together. I guess it is the overall oppression of women, not whether they dance on tables or not that we need to address. But isn't this a problem for all men and women? Remember, we're all in bed together.

• Mr. Keeper



## live REVIEWS

**FLAMING LIPS**  
TLA  
Thursday, 10.22.92

This Oklahoma band put on one of the best shows Philly has seen for some time. They opened the show with a sonic, grinding version of John Lennon's "Mind Games", and the intensity built from there.

Next was a selection from their major label debut, *Hit To Death In The Future Head* and the song was "Hit Me Like You Did The First Time". (Short titles these guys love. Not!) The majority of songs, however, were from their last album, *A Priest Driven Ambulance*, including "Closed Mountain Side", "Take Me To

Mars" and a very emotional "Shine On Sweet Jesus" rocked the house in the worst way. The flow of Michael playing bass was awe-inspiring. Wayne's emotion on "One Million Billionth of a Millisecond on a Sunday Morning" was intense. It was interesting how this band with the George Martin styled production on their album performed live. Live, the Flaming Lips just played as a normal four-piece but filled with the intensity of a fist. The Flaming Lips are the band of the future.

-Matt Hoffman

**Rollercoaster Tour '92**

Trocadero

Sunday 11.8.92

The air was slightly above freezing, but that didn't stop the masses from taking the ride on this year's Rollercoaster '92 tour. A killer line up of Jesus and Mary Chain, Curve, and

Spiritualized warmed up this chilly crowd with mesmerizing guitars and stinging visual displays, complete with video propaganda.

Spiritualized proved themselves with an impressive set. What at first sounded like new age techno "laser melodies" instantly transformed into grinding, tangly guitars. Their forty five minutes showcased their talents creating as the title says: *Laser Guided Melodies*.

Next up was Curve. The presence of the seductive and goddess like Toni Halliday alone induced the audience into a fit of delirious excitement. She knew she had the crowd and seemed to feed off it. Along with sidekick Dean Garcia's style of guitar Toni's vocals reinforced Curve as a sonic force in a new breed of English music. With a thick fog surrounding the stage, Curve blew the crowd away

with material from their chartclimbing *Doppelganger* living up to all the hype this band has received. Toni Halliday carried the band standing behind the mic stand as if from a pulpit communicating her lyrics to the capacity crowd. For over forty-five minutes the intensity never dropped. As Curve left the stage it was apparent the crowd wasn't as interested in the next band as in what they had just seen.

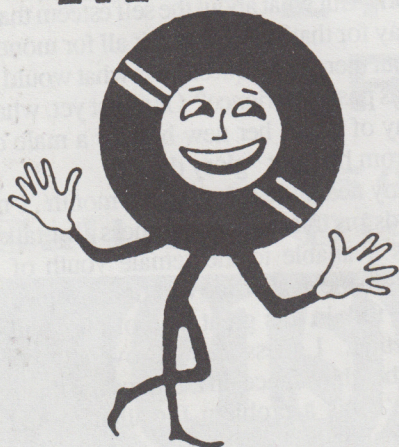
Finishing off the night with a too long two hour set was Jesus and Mary Chain. They put on an uninspiring show backed with a visual saving screen of political, religious, and sexual images. If not for the video crutch this show would have been a real sleeper. Rollercoaster '92 definitely lived up to its name with plenty of ups and downs.

-Kara Dougherty

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# inter FACE

The debate rages on. The question is: "What is industrial music?" Over the past months, I.G. has been asking many artists who have been labeled "industrial" their opinions on the term. Following are the answers of the people that many may consider a "who's who" of today's ubiquitous industrial genre.

## Ogre of Skinny Puppy

"Well, industrial music is a form of non-music in a way or deconstructed music. That really happened in late 70's - from '79 to '82, for about a three or four year period. And it is music like Non, Soviet France, all these noise bands in essence. I think Skinny Puppy's place in that - yeah, industrial music is overused - but I think Skinny Puppy hopefully offers people a port hole or a passageway back to that industrial music so they can access that and get a feel for it. We're maybe a little more palatable. There are other bands that just utilize the production techniques of industrial music and write pop songs. So that's the definition now, and hopefully

Skinny Puppy will always stay in that realm where we'll offer people a way back into that music. A lot of people who listened to early SPK or Test Dept. or Throbbing Gristle, it's great stuff. Or Non - I remember Bill Leeb from Front Line Assembly knocking Non because he said it just sounded like somebody scraping a screwdriver on a metal drum. But it's not. There's a lot more put into it than that and it's still incredible work. With some people, you use the word industrial and they call you a bastard. They don't want to be associated with the term. Now it seems like a dirty word. It doesn't seem like a dirty word to me, because that's the music that I listen to and that's the music that changed my life. But now, I've kind of come out of that fog and have started to listen to bands like the Pixies and I hear good things. I hear songwriting again. But at the time, I couldn't listen to anything else."

## Paul Barker of Ministry

"Well, I don't think industrial is simply a drum machine and distorted vocals. I think indus-

trial music is more just like a dark foreboding kind of world that you have to get into. It's a very muddy, oppressive kind of sense. There's true industrial music. There's music that's concrete. Then there's any old noise out. Then there's old SPK, just banging on shit. But to me, industrial music is more a sound quality. You know what I mean. It's not like "this band is using sequencers and a lot of heavy noises". That isn't necessarily it. It's more than that."

## Rhys Fulmer of Front Line Assembly

"What we do is not industrial, not at all. None of these bands are industrial. Industrial music will not sell, industrial music is hatred for humanity, hatred for the system, hatred for society. It's all those kinds of things. What we do is not industrial. What Skinny Puppy does is not industrial. What Front 242 does is not industrial. It's got nothing to do with that. Industrial music is groups like White House, Soviet France, really underground kinds of things, rebelling against the whole musical system. What we do has got nothing to do with that. We're influenced by the original industrial early 80's European electronic scene but what we do now has nothing to do with that. People now, what they need to have is these fashionable terms that people can use and go into the record store and buy records. Groups like Nine Inch Nails, Ministry, have nothing to do with industrial music. Industrial music is something that sells like no more than two thousand copies in America."

## Chris Connelly of RevCo & Pigface

"It means to me Throbbing Gristle. It means to me that first genre of music on the Industrial Records label, like Throbbing Gristle, early Cabaret Voltaire, early SPK, White House, all those kinds of bands. I was there in Britain and it was an amazing change in music. Industrial music being a term used very loosely, even then. It was the first time people could pick up instruments and they didn't even have

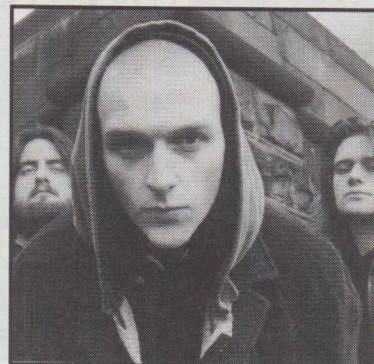
to know chords. It was what Eno was doing during the 70's. The first music I ever did was just using feedback on a reel to reel tape recorder when I was like twelve years old. I couldn't play an instrument. I could sing, but that's a whole different thing. I really wanted to make noise, and I found that I could make tape loops. The phrase was coined and to me it meant music that was not rock music. It was making records that would get into the independent charts, not using drums, not using guitars, but using very

hard sounds - white noise almost - to make songs. To me that is industrial music."

## Justin Broadrick of Godflesh

"To be honest, industrial to me certainly does not mean Nine Inch Nails. To me industrial comes from the expression that Throbbing Gristle was industrial music for industrial people. Which has got a huge smatter of people. To me, industrial music was Throbbing Gristle and things from that period. The original hard core noise, electronics, provocative music. We're influenced by things like Throbbing Gristle, but we use rock music, so we wouldn't say we were industrial. I don't know whether this whole industrial thing is good or bad, because with Godflesh the whole idea was to defy the form and category really. It's obviously gone to a lot of extreme things but it's still out on its own. And that's the point. We're influenced by what we see as being early industrial music, but it doesn't go much further than Throbbing Gristle and SPK. I think that's where it begins and ends. The genre that has been created now, whether it applies to these bands or not is certainly debatable. I mean Nine Inch Nails to me is just a harsher, rock extension of Depeche Mode or something. I wouldn't even say that with malice. It's quite honest music, that's just the way it seems to be. Then again, maybe it's good. A lot of people buy Nine Inch Nails

because it's quite simply commercial rock music and if those people say "Well, Godflesh are industrial", and we're certainly nothing like Nine Inch Nails. We're a lot more extreme. Then maybe it's good because so many more people buy their records, then they'll go out and buy our records, which is good. But at the end of the day, it's two different things."



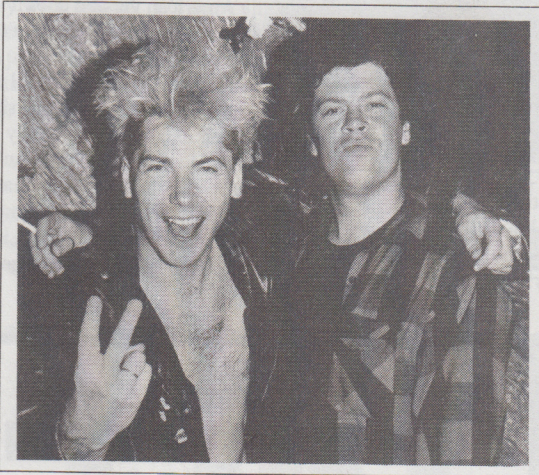


**J.G. Thirlwell of Foetus**

"Well, I don't consider myself part of any movement except my own. I think that term industrial is totally meaningless as it's applied now. It's basically applied to any piece of dance music that might have a bit of distortion in it. Whereas the original intention, the way I really understood it, was Throbbing Gristle and then maybe Neubauten, Test Dept., that sort of thing. I think that people started to homogenize that and now it's just a term bandied around. It's totally meaningless."

**Martin Atkins of Pigface & Murder Inc.**

"All I'll say is that we're not involved in industrial music. This is industrious music. We have our label. We have our studio. We have management. We are industrious. I think we are anarchists. I understand the need for people to say "what kind of band is it?". "Well, it's an industrial supergroup," or whatever. But I think labeling ultimately, while it helps in the short term, it creates a real segregated set of ear holes. "I want to listen to alternative music." Say you put on the alternative station. Saying something is alternative. I listen to Irish folk music. The roots of that Irish folk music you will hear in



"Bushmaster" or "From Under The House" off of Flowers of Romance. I listen to brass band music and monks chanting. That's alternative. I think it is insane to call Nine Inch Nails alternative when they've sold a million copies. There is a bunch of really radical stuff going on that's... Industrial is a term that was just being bandied about to group together a bunch of people together outside the traditional industry in sound, ideas and concepts. Now it all has become a buzz word. People who were traditionally industrial and alternative don't want to be part of this mainstream buzz word because it indicates the very alternative nature of what they are doing. It's not alternative to be alternative anymore. I haven't seen the new Van Halen video, but it sounds to me like they've taken a step towards alternative. Or what used to be alternative and art with the statement/ presentation of their new video. They only felt secure enough to do that after having four hit videos/singles off that last album. They took a risk, and that's what I was describing when we put Pigface together. I said, "hey, we're not paying the rent with this - we're experimenting." We have this luxury of doing this. It's about experimentation and if you want to come along for the ride and listen to what we're doing, fine."

Amen.

*-interviews conducted by I.G. Staff*

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# COMING

*Before the elections I gave Rob Myers a call in downtown Detroit. We talked about politics in this country. Code Industry is a political, electronic, hard-edged, "industrial" band. William Keith, E.N. Sevy, Kyl Cris and Rob are the young men "coming to power" (as their album title says), but this foursome still has years of struggling. Not as musicians breaking into a tough business, but as four Young Men Coming To Power.*

**I.G.:** You're tackling subjects like racism, the media, and the hypocrisy of patriotism. What are some of your solutions?

**Rob:** Lets deal with racism first. I think one of the reasons it's so big is simply because there is a lack of understanding and respect for one another's background and culture. That's what my solution is. We need to start respecting and trying to understand each other. There's too much finger pointing - they're wrong; we're wrong; their race is wrong; we're right; our race is right. I think that's crazy. Simply by communicating, understanding each other and talking. The media has a lot to do with it. That's why I tackled the media. Because they promote certain things of one race to another race and then stereotypes are born. I think we need to start learning for ourselves and not taking other people's words for things. I don't believe everything I read or everything I

see in the media.

**I.G.:** What about the hypocrisy of patriotism?

**Rob:** That's a deep thing. We have to recognize the problems and the truth and go forward from there. We have to say look at the situation. They make us pledge allegiance to the flag in school when we're young, but does every man have those same rights that we're pledging allegiance to? So what I think we need to start doing as a solution is again, understand each other and don't believe everything we read or hear and communicate with each other and don't let the media influence us.

**I.G.:** Do you think people will come together?

**Rob:** I know it sounds crazy, but the Klu Klux Klan believe in what they're doing and they stick to it and they don't let anything interfere. That's togetherness. And I think we need to be that fanatical about getting along. I think when things are negative people get really fanatical, but when it's positive, they half-step and that's crazy. If we took a fanatical step towards peace we may have it. And I believe that.

**I.G.:** How do you want to educate the ignorant through your medium of music?

**Rob:** Get people talking and get them communicating. First of all, let people know there are problems and they're real. You see the problem is some people will say, "well that's his opinion". If

people are willing to believe these things are going on, then they'll be willing to change them. The power has to come back to the people.

**I.G.:** Speaking of taking it to the people, I know there are no immediate tour plans. Do you think that's because your a black "techno" band and they don't want to put you in some white suburban underage club?

**Rob:** I think your right. I thought about that myself and I think that has a little to do with it.


**I.G.:** Do you think the record company has made the commitment to the band and what you stand for?

**Rob:** No. I don't think they've made that commitment. You know, you ask some really good questions. When Caroline signed the album, they heard it and they didn't point out the obvious. For example, the American version does not have the lyrics printed in it because they didn't want the American people to hear what I had to say about society. The European version has all that. They didn't even tell me about it until they shipped the album out. Their excuse was that they felt it was a little expensive to print up. Well, Antler (Code Industry's European label) is smaller than Caroline and they paid for theirs to be printed up.

**I.G.:** Your music is every bit as good, if not more substantial, than the others in your genre. Will

# CODE INDUSTRY

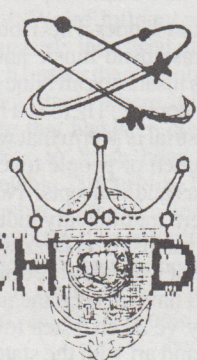
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Code Industry get to go gold or platinum like others have?

**Rob:** I don't know. We need a major label to put up major money, major marketing, and get us out there so the people will know what we're about and can see us. We have one friend that takes our stuff and plays it to the majors and even some magazines have said we are the most marketable band out right now and it's because we're black and the way we sound and people need to see what we're talking about.

**I.G.:** Give us a general background as to how you all grew up and how you all were raised?

**Rob:** We all grew up pretty basic. Just a mother. We were all raised by just our mothers, and the fathers were not in the house, but they were around. We grew up in decent neighborhoods. We all had jobs, went to high school, graduated. Some of us went to college, so you know it was a good life.

None of us have been wrapped up in drugs, none of us have shot



## YOUNG MEN COMING TO POWER


anyone. Just your basic life.

**I.G.:** Rob, what's the biggest misconception about black bands in music?

**Rob:** It's that they're not flexible as far as they have their one type. You think they're rap or R&B. That's the biggest misconception - that blacks have only one like as far as music. And we're very versatile. Especially Code Industry. We try to promote that in our music, that just because we're black doesn't mean we can't do other things. We love rock and we come from a musical background that's filled with different musical influences: Pink Floyd, Tangerine Dream, Prince, Thomas Dolby, Depeche Mode. That's the biggest misconception is that black people only like R&B and rap and that's just not true.

**I.G.:** What's next for this country and what's next for Code Industry, and where do they meet?

**Rob:** It's gonna get worse before it gets better. We can't be storybook-ish about it. We have to live in the real world and tackle real problems on a real serious level. Just like the A.I.D.S. thing. It has to be handled. People talk about where they came from and they talk about where they're going but no one ever talks about where they are. I'm dealin' with where we are and that's my thing. Code Industry is going to continue what we're doing and hoping to get heard, hoping to get a major label behind us so that we can get out there and continue to tackle the serious issues. I go by what I see. I never talk about the way I want things to be. I like to deal with the way things are.

 michael brighton

# TIN



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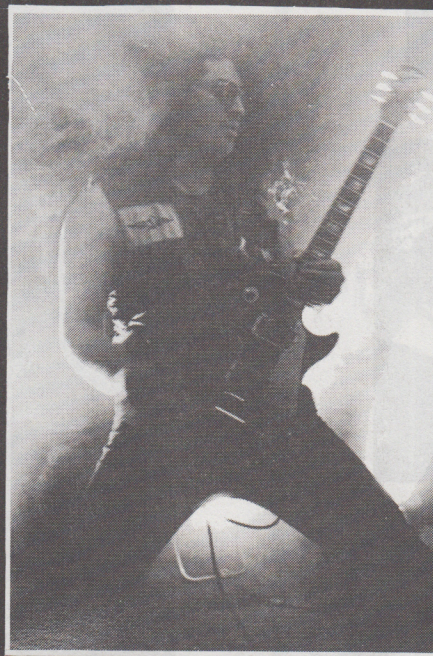
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# inter VIEW

Six years ago the Mission U.K. burst onto the alternative music scene, rising from the ashes of the Sisters of Mercy. What front man Wayne Hussey expected to burn out quickly has lasted through five albums now. Although the band and his life have gone through some drastic

changes recently, the Mission U.K. shows no signs of burning out now. Based on the mood of their latest release *Masque* and our recent conversation with Wayne, things seem to be changing and moving in a positive direction.

**I.G.:** Tell us about the "new" Mission U.K. sound. It's a departure from the "old" style. What brought about the change?

**Wayne:** I think there's a whole series of events really that led up to it. I think it really started when we finished the previous record, *Carved In Sand*. I think we kind of thought we had reached the end of the rope for that kind of sound, that way of recording, that way of writing songs. And then, obviously, when Simon left during the American tour that definitely made us rethink our way of working when we came to make this record. I just think it was experimental. I mean I have now the benefit of hindsight. The record was finished at the beginning of the year, so I think it was quite experimental in a lot of ways. I don't think it's necessarily a typical Mission record.

**I.G.:** You've always written about personal feelings and experiences. For example, the Mission released *Children* after the birth of your daughter. Does the content, feeling, etc. of "Masque" have a lot to do with your new life? How so?

**Wayne:** Yeah. A lot of the songs deal with that period in 1990 which was a pretty low period for me and for the band. And on the other hand it deals with falling in love and being in love basically.

**I.G.:** You were speaking

about the departure of Simon Hinkler affecting the band. Did you ever consider replacing him or will the Mission remain a three-piece?

**Wayne:** No. Actually there's been more developments in the last few weeks. I think we kind of knew when Simon left, although we were loathe to admit it at the time because of the circumstances of his departure. I think we did subconsciously know that we had kind of broken the spirit of what it was. To try to replace him wouldn't really have been any good. I think

only in your life, but in the band musically, it sounds almost like it's a cleansing, a metamorphosis to the next stage for Wayne Hussey.

**Wayne:** Yeah, I think it is really. But I think that you also have to do that. As a creative person, you have to challenge yourself. I really enjoy working with people and the idea of working with new people really excites me, so I'll be putting a new band together. I think there's still life in the old dog yet, really.

**I.G.:** It has a sort of middle-eastern

It's a 17th Century barn, but it's recently been turned into a house. I have a studio built in the garden. It's great. It's very tranquil, very peaceful. It's a different phase of life, you know?

**I.G.:** Again, a new part of your life?

**Wayne:** Yeah, I mean it's very easy to stay out here and lock the world out. It's very insular and I think that was part of my decision in asking Craig to leave. I realized that we could have stayed at home and licked our wounds forever, but it was time

for us to get to work. I mean it's great living out here, but on the same token I know once we go out touring it will be a great place to come home to.

**I.G.:** Tell us about your new hunting skills. What is your weapon of choice?

**Wayne:** Well my weapon of choice happens to be a bow and arrow. I've got dogs that I've trained as well

to help me.

**I.G.:** And what is your prey of choice?

**Wayne:** Kangaroos, but you don't get many of those around here. And, uh, peasants.

**I.G.:** Are you hunting for sport or are you preparing for some sort of survival?

**Wayne:** It's a little of both. And I was always a fan of Ted Nugent, you see.

**I.G.:** Referring to the bio, where did Mick get a Soviet helicopter and do you really tote AK-47's?

**Wayne:** That's right, but Craig had to give his back when he left the group. We didn't trust him with it. We thought he might come after us.

**I.G.:** So will this hurt you on tour? I mean you can't tote those around through international borders.

**Wayne:** Hey, you'd be surprised what you can get through borders now. Anyway, we'd have the crew carry it.

**I.G.:** There you go. Let them get hung up at the border. No sense in you having to go through a strip search.

**Wayne:** It might be fun.

**I.G.:** What are your touring plans?

## THE MISSION UK

you really kind of have to move on and make it something different but equally as good. Ummm... Craig has recently departed, too. Craig and I have been together for nine years and I just kind of felt that the working relationship had gotten kind of stagnant, although on a personal level it's never been better. But you have to destroy to create. I just figured that there has to be something different. You know. We can't recreate what we once had.

**I.G.:** Do you think maybe with all the changes that are going on, not

sound to some of the material. What was the influence there?

**Wayne:** I'm not really sure, you know. I mean I don't sit at home listening to a lot of middle-eastern music. But I think a lot of it probably stems from I'm a big fan of the Beatles and I think there was always an element of that in their music. But I think if you look back at previous Mission records you'll see elements of it there as well. But we kind of went whole hog.

**I.G.:** Tell us about your new home.

**Wayne:** Yes. It's out in the country.





# aural FIXATION

## SHARK BAIT

Blowtorch Facelift

You might have seen these guys on Stage 2000 at Lollapalooza II, doing "A Slow Grinding Fuck". And if you did, you know what Sharkbait is all about. Blowtorch Facelift is no different - scary and fast with a sound they call tribal crush. With loud crushing beats and Pagan ritual vocals on

songs like "Oh My Brothers", "God Devil Head" and "Queer Boy Behind The Iron Gate", you might think you're in hell. Sharkbait's other claim to fame is having the only DJ who scratches reel to reel tape. Thoughts of heavy bondage run through this album, which could tie you up.

-Matt Hoffman

## NON AGGRESSION PACT

Gesticulate

Brand new from Allentown's GPC Productions is some of the best hard-beat techno-industrial dance I've heard this year. Non-Aggression Pact certainly lives up to it's name by raising the issues of today's most societal nightmares with songs like "Boy (LAPD Nightstick Remix)" and "Der Angriff (The Assault)" while offering some harsh observations on "Unify" and "Give". Besides important issues, Gesticulate gives us brutal beats and clever samples which makes for a release well worth the mail order hassle. Contact GPC Productions, P.O. Box 1515, Allentown, PA 18105.

-Julie Dougherty

## VOICE OF DESTRUCTION

Steamroller Tactics

At times Voice of Destruction's Steamroller Tactics is nothing more than techno-pop with a vicious name. Lead off track "Caught In The Act" is for those who like hard-edged pop tunes. But more often than not hardbeat dance rhythms keep this album moving. Interesting samples and heavy machine sounds on songs like "Vision Of The Future" and "Rage!" keep this release from being too lightweight for it's name.

-Natasia Charon

## LAB REPORT

Figure X-71

Remember those "scary music" cassettes you bought for Halloween sound effects, complete with creaking doors, howling winds and clanking chains? Figure X-71, the latest from Lab Report, keeps that holiday spirit alive all year long. This release from our friends at Invisible Records doesn't offer any formulated radio-friendly notes (in fact the liner notes clearly state "improvised with no over dubs"), but the haunting, brooding feel of the music sets the perfect mood for those moments in your life when you're feeling a little distressed. And if you're not, this album will get you there.

-Natasia Charon

## CARNIVAL ART

Welcome To Vas Llegas

Carnival Art focusing on the underbelly of life for song topics on this latest album. With songs about depression and desperation ("Bullet Surprise"), good and evil ("Which Is Wig"), narrow minded and repressives ("Crepitus") and gold digging junkies ("Gold Plated Crazy"), Welcome To Vas Llegas is a band for today's society. Heavy churning guitars and bass give this album a huge sound. Singer Michael P. Tak's strong, passionate vocals and lyrics raise the songs up to powerful proportions. Carnival Art is a true rock band for the 90's.

-Natasia Charon

## GRUNTRUCK

Push

Not just your average Seattle grunge, Gruntruck combines that familiar grunge sound with some metal influences and great songwriting. The epic sound of this latest album can of course be attributed to singer/guitarist Ben McMillan's previous Skinyard bandmate Jack Endino. These heavy, grinding songs like "Above Me" and the title track "Push" don't lack any power and could push Gruntruck into the growing audience of grunge bandwagon jumpers whether they like it or not, particularly with a song like "Tribe" which uncharacteristically screams corporate rock.

-Natasia Charon

## GHENGHIS KAHN EXPERIENCE

Starting off this cassette with "Dr. Seuss Shuffle", Ghenghis Kahn sets the tone of this five song cassette with heavy banging, clanging, mechanical tribal beats. Songs like "This Is Goodbye" and "Brideshead" offer screeching, wailing guitar sounds, along with heavy duty industrial rhythms. Not exactly chock full of hit "songs", but a must-have for those into the tribal, mechanical percussion of metal on metal.

-Natasia Charon

## TECHNOMANCER

Compilation

TechnoMancer offers the best of hardbeat techno-house around today. Sixteen tracks by acts such as Lords Of Acid, Digital Orgasm and Dust Club will bring the party home and keep it going for almost ninety minutes. From the disco sounds of Jade 4 U's "Messenger Of Love" to the new wave/new age influences of Channel X's "A Million Colors" to the harsh mechanical sounds of Parametric's "Where Is God", TechnoMancer has something for everyone.

-Natasia Charon

## CROCODILE SHOP

Demo Cassette

New Jersey based Crocodile Shop serves up some solid techno-industrial dance on this four song cassette. Although not totally innovative or original, Crocodile Shop manages to keep up with the best of them with interesting drum programs and better than average vocals. The music and the performances are energetic on this tape and the songs memorable. "Growing Stronger" is covered twice with the Steroid Mix and the Single Mix. Both tracks are equally strong.

-Natasia Charon

## SUGAR

Copper Blue

Husker Du fans who hated Bob Mould's solo work can come out of hiding with this excellent debut from his new band. A little bit on the raw side, Copper Blue has some great tunes like "Helpless" and "Changes", showing how legendary Mould's writing is. The plus of Sugar is that it sounds like a band instead of a solo project. Let's just hope Sugar stays together to keep on such sweet songs.

-Rex Ashman

## AFTERNOON DELIGHT

Sub Pop Compilation

It says these are love songs from Sub Pop, but they forgot to mention that its love for an incestuous relationship. This collection is a great mix of some up and coming bands in the music community. Highlights include the legendary Rex Horton Heat with "Where The Hell Did You Go With My Toothbrush?" and Beat Happening's "Other Side". Also included is the first single by the Smashing Pumpkins and a great piece from spoken word artist Steven Jesse Berstein. This album should have been called "Sick Love".

-Rex Ashman



# under GROUND

## INDUSTRIAL COMICS

For the last twenty-five years there have been two comic book companies dominating the market - Marvel and D.C. Comics. No longer is this the case. In the past indie companies tried to rise to match the "Big Two", but failed to reach the masses. But in the boldest of moves, the biggest talents from Marvel got together and formed their own company, Image. If you can imagine Barkley, Jordan, Magic, Larry Johnson and Ewing leaving the NBA and starting their own team, that's what these guys did.

The way the industry works is that once in a while a new writer or artist is hired and sent to work on a book. They would write or draw new stories on characters like Superman, Spiderman, the X-Men or the Hulk. Once in a while a new

character is created by the artist and the company got to keep the rights to the character. This is worth millions, but the artists had no options.

The top talent at Marvel, Jim Lee, Rob Liefeld, Todd McFarlane and others, had talked a long time about defecting. The problem was there was nowhere to defect to. Then they had the idea to start their own comic company. They would have all the control, own all the rights, create new worlds, new characters and kill off anyone they want.

The top Image book so far is Todd McFarlane's Spawn. McFarlane was best known for his Spiderman work. Spawn was a guy who was a government agent. He even saved the President. Then one day he tragically died. What did he do? He made a deal with someone, who seems to be the devil, to come back to life so he (of all things) could see his wife. He was disfigured horribly, but he can transform to human form. When he transforms to human form, he becomes a good-looking, white guy. The problem is he is black! Now he has this power and wants to do good. But when he kills criminals, he sends them to the devil to fight the forces of good. What a dilemma!

Rob Liefeld's Youngbloods are the opposite of his old team, X-Force. While X-Force was feared by everyone, Youngblood is celebrated by their world. You can see them on the cover of People Magazine and on Entertainment Tonight. The question is how heroic these guys really are.

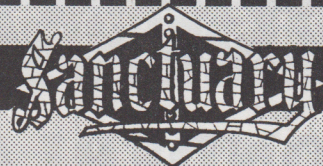
In case you are wondering, Image has had immediate success, surpassing D.C. Comics and becoming the number two company. The reasons are good books like Shadowhawk, Brigade, Wild C.A.T.S. and The Savage Dragon. Check 'em out. They bad.

-Matt Hoffman

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## in the END

So, another issue done and what have we accomplished? I'll tell you, it never fails to amaze me how the half steppin' people of Philadelphia can take something that is totally free and done with the best intentions and tear it down. Industrial Gear has been around almost a year and a half, every month giving Philly a free 'zine to read in between classes or on the bus to work. And I'll tell you most of the response we get on the hotline is positive. But every so often we get a few calls that really piss us off. It's not that we don't like criticism. We do. But when the same people call every month and tell us we suck it gets a little old. If we suck and you don't like us then don't pick up the fucking paper. If you think you can do a better job

then start your own paper. If on the other hand, you think you can do better and would like to join the I.G. crew then call us and tell us. We could use the help and we're always hiring.

As far as the threats to your favorite crotchety old man Mr. Keeper are concerned keep them coming. He records them all and we have big laughs at the staff meetings each week.

We absolutely want to hear all your opinions and we appreciate them very much but what we appreciate even more is when we hear about people, places and musicians working together. Don't let the half-steppers with their ass against the fence drag you down.

For all of our new readers in California, Chicago, and our new friends at Boomerang in New Orleans thanks for the support. Get those subscriptions in, and keep the letters coming. Oh!! And vote for Xavier Cross in the Big Shout Awards.

*-michael brighton*

**Mission cont. page 11**

**Wayne:** At the moment they're very tentative, but basically I think we're going to look into putting a new band together and start playing in the springtime.

**I.G.:** Will it be a big production or much smaller?

**Wayne:** No, it will be low key and we'll see how it goes. It's been a little while since we've played so we're not sure the audience is still out there.

**I.G.:** You've been tagged both the Mission and Sisters of Mercy with the term "gothic" a while back. Is this something you're now trying to live down or get away from?

**Wayne:** Well it's not something I'm really bold about. I think it's a term other people tend to use more than myself. But I guess looking back at old song titles, it can be a little incriminating. I guess it's because we have tended to deal with the darker side of human nature and there's been a kind of darkness to the music. I guess it's easy for people to tag us that.

**I.G.:** For the devoted fans here, could you tell us a little about your pre-Sisters, pre-Mission days working with Pete Burns of Dead Or Alive.

**Wayne:** I actually stayed longer with Dead Or Alive than I did with Sisters Of Mercy. A lot of it was fun. Eighteen months of it were fun. The

last six months weren't particularly fun. They were using guitar less and less on the records and the lines I was coming up with were put to sequencer. It was way before all the dance stuff going on now. Heavy guitar music with very hard dance music. I thought it was quite exciting, but they just went to the extreme, really and came out of the closet, shall we say.

**I.G.:** What was it like going from a vocalist like Pete Burns who has an incredible vocal range to someone like Andrew Eldritch who has literally no range?

**Wayne:** Andrew's the first to admit he's not a great vocalist. Pete Burns had immense talent. Whenever he wrote words he never wrote them down, he just thought them in his head. Pete works in a very instinctive way and very quick where Andrew's very meticulous. It was different. I mean it's well documented that Andrew and I had our differences, but out of that tension actually came some good music.

**I.G.:** Any chance for any sort of Sisters reunion in the future?

**Wayne:** I wouldn't rule it out, but I wouldn't think it's a probability yet either. It's seven years now since we split, so I think any sort of bad feelings are gone, but I doubt it.

*• julie dougherty*



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